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same skilful hands. Three of the painters, A. von Heyden, Dücker, and Kröner, have been their own interpreters, while *The Theatre of Marcellus in Rome*, by Hugo Harrer, a most promising artist who died young some years ago, has been reproduced by Mrs. Begas-Parmentier. It is evident that the *Stammbuch*, if continued as proposed, will furnish a very interesting record of contemporaneous German art. By arrangement with the publisher, one of the plates, *Leukothea appears to Odysseus*, etched by Hans Meyer after Friedrich Preller, is here presented to the readers of the REVIEW, who will thus be enabled to judge of the quality of the work much better than by any verbal description.

Friedrich Preller (born at Eisenach in 1804, died at Weimar in 1878) was one of the old school of idealists, a race which has wellnigh disappeared before the onslaught of modern realism. His special field was landscape, in combination with the figure, transformed according to the dictates of classical composition into what is supposed to be a higher expression of its essence than Nature herself can find. The great effort of Preller's life centred in several series of illustrations of the Odyssey, which he executed as cartoons and as mural paintings. Our etching belongs to one of these series. It represents Odysseus in the vessel which he has built for himself on the island of Kalypso, and which was to carry him to Scheria, the island of the Phaiakians. But Poseidon, in his enmity, has let loose all the winds of heaven, the vessel is wrecked, and Odysseus seems doomed, when Leukothea appears and gives him her veil, which is to charm him against sinking. The most inveterate naturalist will find it impossible to deny that we have here a noble and yet charming composition, which may, perchance, be quite as worthy of art as an impressionistic study of a dirty bootmaker's apprentice.

The etchings are examples of painstaking delicacy, rather than of the boldness and suggestiveness which we are accustomed to associate with the works of the needle. But this is a characteristic of most German art. Even the painter etchers of Germany, as witness the three specimens in this book, strive to emulate the engraver rather than to give the impression of an original sketch. The only exception in the *Stammbuch* is the etching by Mrs. Begas-Parmentier, which, although the work of a woman, is by far the simplest, and yet strongest and most masculine, bit of etching in it.

The text suffers somewhat from grandiloquence and mixed metaphor, as when it is said of A. von Heyden that "he cannot entertain all at the richly served table of oil-painting," and has therefore been compelled to make use also of pen and pencil in the delineation of his ideas.

S. R. KOEHLER.

AMERICAN POTTERY.

CONTRIBUTIONS TO THE ARCHÆOLOGY OF MISSOURI, by the *Archæological Section of the St. Louis Academy of Science*. Part I. *Pottery*. George A. Bates, Naturalists' Bureau, Salem, Mass. 1880. 30 pp., 5 maps, 24 plates. 4to.



WENTY-FOUR years ago Professor Swallow, of Missouri, explored two mounds near New Madrid, in the southeastern part of that State, from which he obtained about a hundred specimens of pottery and numerous other objects. This collec-

tion was secured by the Peabody Museum of Archæology at Cambridge in 1874, and was briefly noticed in the Eighth Report of the Museum. At the time of its purchase the "Swallow Collection" was considered of great value and importance, as comparatively few objects of pottery were then known from the mounds and ancient burial-places of the Southwestern States. Since then many of the mounds of Southeastern Missouri and of the adjoining portions of Arkansas have been more or less thoroughly explored, and there are now probably from fifteen to twenty thousand objects of pottery in public and private collections which were obtained from that region, and are known to archæologists under the general term of "Missouri Pottery." Although this peculiar type of pottery has received its name from first having been found in abundance in the New Madrid region, it would be incorrect to imply that pottery of the same general character is limited to that locality; for it is also known to be more or less abundant, here and there, throughout a large portion of the country drained by the central and lower Mississippi and its tributaries. Each little centre in this designated territory, however, has its local peculiarities, just as we should expect would be the case in the work of a widely spread people subdivided into tribes and villages, but deriving the knowledge of the art from a common source.

A thorough acquaintance with this type of pottery, from its comparative abundance, wide distribution, and peculiar forms, is of great importance in American archæology; and the Archæological Section of the St. Louis Academy has done a good work in placing within reach of all students the present elaborately illustrated memoir, which is the first of a series on the archæology of a region that is exceedingly rich in prehistoric and early Indian remains.

The memoir is divided into two sections. In the first part Prof. W. B. Potter gives an interesting account of the position and character of the earth-works and mounds in the southeastern portion of the State of Missouri, including an important geological account of the great "Swamp Region" in which they are found. Accompanying this part of the memoir are five maps, showing the location of the old settlements on the "ridges." These settlements are surrounded by embankments and ditches, and include most of the mounds which were explored by members of the Academy.

The pottery obtained from them is described by Dr. Edward Evers in the second part of the memoir, accompanied with twenty-four lithographic plates, upon which are represented over one hundred and forty vessels of various shapes and different styles of ornamentation, which were selected for illustration from over four thousand specimens, belonging principally to the collections of the Academy, Dr. Engelmann, and Prof. Potter.

In common with the pottery from many other and widely distant nations and countries, many of the vessels from the Missouri mounds can be classed as water-bottles, bowls, dishes, and jars, and pots with or without handles. Occasionally a vessel is found which has a general resemblance to a form that is common to some other locality, and leads one to speculate on the possibility of a transmission of the form from a widely separated people, or on the possibility of the individual occurrence of the same ideas, expressed by the peculiar design, among people who were

far apart. This thought will probably occur to many on glancing over the illustrations in the volume, when the general resemblances between many of the Missouri vessels and those from Central America and Peru, and the early Asiatic and Egyptian forms, will be apparent; but when the vessels themselves are studied, the method of their manufacture, the peculiarities of their ornamentation, and many little technicalities, will show a far greater divergence in the art itself than is expressed by the simple occurrence of identity in form and the realistic ornamentation common to many nations during corresponding periods of development.

It is hardly necessary to state here that the Missouri pottery was made without the use of the wheel, and is not glazed. Much of it is well burnt, and is comparatively thin and hard. Probably the kiln was not used, and the hardening was done entirely by heating over coals or burning in an open fire. Dr. Evers mentions much of the dark pottery as simply sun-dried, but a series of experiments has led me to the conclusion that this is an error, and that simple sun-dried specimens are very seldom found. The dark-colored vessels are unquestionably very near the natural color of the blue clay of which they are made, but this color is not changed unless the clay is subjected to considerable heat. The slight lustre on the vessels was probably produced by polishing the surface with a smooth stone while the clay was soft, as is still done by many Indian tribes in America.

Much of the Missouri pottery is ornamented by waved lines, circles, stars, and other simple and symmetrical designs, in red, white, and black; but these colors were put on after burning, with a few exceptions, and are only well preserved under favorable conditions. In some of the red vessels the color was burnt in. Common incised lines and designs, and "punch" and "nail" ornamentation, also occur.

The most important and interesting of the vessels are those that are modelled after natural forms which they faithfully represent, such as the gourd-like bottles and shell-like dishes, and those in which the design in ornamenting the vessel is to give the characteristics, if not the form, of fishes, frogs, birds, beavers, panthers, bears, and other animals, as well as of men and women. Of such forms the plates in the memoir give many characteristic examples that are well worth a study.

In this brief notice of the work it is only intended to call the attention of the readers of the REVIEW to the first important memoir that has appeared on the as yet little known pottery of America, and to ask for it the attention which the subject demands. The time has at last come when the antiquities of our country and the remains of former Indian tribes are beginning to receive careful attention, and wild speculations and loose statements are giving way before the accurate presentation of facts. Such memoirs as the present will do much to put the knowledge of the archæology of America before the public in a proper way, and we can but offer our congratulations to the gentlemen of the St. Louis Academy who have presented a portion of the results of their explorations to the public in this modest, conscientiously written, and well-illustrated memoir. May its reception be such as to secure the publication of the other numbers of the series as proposed.

F. W. PUTNAM.

ART TEXT-BOOKS.

POTTERY DECORATION UNDER THE GLAZE. By M. LOUISE McLAUGHLIN. Cincinnati: Robert Clarke & Co. 1880. 95 pp. Small 4to.



THE author of this little book is widely and favorably known to the lovers of ceramics in the United States by her efforts in under-glaze decoration of pottery. She now presents us with a manual embodying chiefly the results and the salient points of her experience and methods in impasto painting in the Limoges or "Haviland style" under the glaze. It is a modest, straightforward statement, without pretence or show of mystery, and makes a suggestive and encouraging guide-book, containing much information to a beginner, but it is not, and is not claimed to be, a full technical treatise upon the art. It is well written and well printed, and is in general accurate and clear in statement, but it is without a table of contents or an index.

The larger portion of the manual, as would be expected, is devoted to a description of the methods and experiments of its author in painting unglazed faience in vitrifiable body colors, by which she has succeeded in producing effects similar to those seen in the Limoges faience. This art, though by no means occult, was a few years ago comparatively unknown to our potters and painters. The beautifully painted plaques and vases shown by the Havilands and by Doulton at the Centennial were in the nature of a revelation to our artists and the public of the possibilities of painting with vitrifiable colors, in a style as bold and free as is possible upon canvas, and with as brilliant but more durable pigments, permanently fixed and heightened in effect by the transparent glaze, covering them like varnish upon a picture. Much of this success is due to modern chemistry, which has greatly enriched the palette of ceramic artists, enabling them to produce chromatic effects before unattainable in the furnace. The distinguishing feature of this kind of decoration, however, does not rest in the colors or in the glaze so much as in the impasto and relief effects caused by the use of clay body mixed with the coloring oxides.

According to the author, this method of painting on pottery is said to have been discovered by M. Laurin, in France, in the year 1873. Miss McLaughlin was the first successful imitator in the United States, having, in 1877, accomplished similar pleasing results and mastered the methods by her own experimental investigations. Her enthusiasm, ambition, and patient perseverance are worthy of all praise and commendation. It would be better for the future of the pottery interest of the country if our potters generally were imbued with a similar spirit. The measure of success which she has achieved it is not our duty or purpose to discuss here. It will suffice to say that the few small pieces of her work sent to the Paris Exposition of 1878 received Honorable Mention from the International Jury.

The actual experience of all the details essential to success in this branch of decorative art qualifies the author in a peculiar degree to write intelligently upon the subject, and gives to the manual a more than ordinary value.

In the Introduction the author very properly protests against the delusion which seems to be prevalent, that any one can paint acceptably upon pottery. She insists that a thorough and serious study of drawing, as well as some